

**Search to Involve Pilipino American (SIPA) Presents: Filipino Fridays Webinars
Pangalay Dance Workshop by Peter De Guzman, Artistic Director for Malaya Filipino
American Dance Arts**

May 8, 2020, 2:00 - 3:00 PM

Free Webinar live streamed on the SIPA Facebook page

(<https://www.facebook.com/sipacares/videos/1544972125673761/>)

Transcription

[11:47] Peter: Ok great, thank you very much, Maria. I am honored to be here, I think this is great we are pulling everyone together and still practicing our Filipino ethnicity and learning and growing together despite these odd times that we're in. so I wanted to talk about what I'm going to be teaching to you guys. I'm teaching Pangalay which is a dance form, from the southern Philippines, particularly found in the Sulu archipelago. So that's one of the legs of the Philippines that jumps out, the very southernmost leg of [the] island. Pangalay, I came to Pangalay because I was intrigued by how ancient the dance form was. it's something that predates Christianity and Islam in the Philippines. It has its roots very much in the style of dance, the Aesthetics of movement in the rest of Southeast Asia. it really, for me, pulls us together with our Southeast Asian brothers and sisters. And in doing so it connects to the dance forms of Bali, Indonesia, Thailand, Malaysia (And) it's incredible how much we are so closely related to them and despite all of that, as a Filipino-American growing up here in the United States I didn't know that. You know, I knew I had friends from all those areas. I didn't realize how much we have in common with them more so than really any other ethnic group around the area. So that's what really got me to studyPangalay.

[13:21] I was able to follow the teachings of my teacher. Her name is Ligaya Amilbangsa. I'm going to show you a picture of her really fast. So that's her. Tita Ligaya studied Pangalay during the seventies which was a time, when you know, a lot of a video recording was not really available yet to document this. and one of her goals (is) was to really preserve that style of Pangalay during that period, which to this day has obviously changed because things evolved and culture is always changing. So she was able to really document and in many ways (con) preserve a style of Pangalay that we no longer see. that is very rare to see now. (and) she did that by drawing her shadows and practicing what the movements when she was dancing in the candlelight watching her shadow. So these (illustrations on shirt) are those very shadows and sketches that she drew. so I'm representing Tita Ligaya here. I owe her so much for that and there's so many styles of Pangalay out there. There's no real one way to do Pangalay. That's very important because you see so many types and so many modern ways of doing it even on YouTube. but this is definitely the Amilbangsa method and that's what I'm going to share with you today. specifically, her techniques for teaching her codification, which is definitely (much)

something that's much more recent because (you know) in the villages, in the towns, they're not necessarily naming these movements and having specific names for them but she came up with terms that best describe these moving so that we as we continue to perpetuate this art form so that we can continue to create and innovate and grow from it. So it's really key for us to keep this culture going.

[15:34] I'm going to start off with some warm-ups. I'm gonna then go into movements, sharing the codification, the vocabulary. Then we'll go with some music and we'll dance and I hope we have enough time to do all of that. So here we go. So first off

[16:35] Well, thank you for doing that because everybody I want you to know that all I see right now is just myself. I don't see all of you guys. So Maria is going to be sort of the moderator for this, so if you guys have questions, feel free to throw them at her and then she'll let me know by talking to me and that I can review movement, I can clarify things because this may be something completely new for you guys. Some of you guys are familiar with it. So you know, we're all coming at it from different angles. Also, I'm going to try to make this as kid-friendly as possible. So, you know, I'm going to be teaching from the very bare-bones, um, so that everybody can participate.

[17:13] I'd like everyone from your little kids to adults to do this cause you know, we're celebrating Filipino Fridays Asian Pacific American heritage month. So this is great that we can do this. So let's go ahead and start. Um, dances in Southern Philippines, um, revolved around island life. And so that means that they're going to be influenced by the oceans, the seas, uh, the swaying of the Palm trees, the creatures of the sea. And in doing so, their hands are gestures mimic that. So I want you guys first to put yourselves in that feeling. Think of that movie that, um, of that portrays the tropical islands. Or if you've been to the Philippines and you remember visiting the beach, even just going into the beaches here in Southern California or elsewhere in the world, and you can smell that saltwater air, you can feel the breeze, you can feel the sun. That is where this dance is performed. On boats. It could be performed for rituals. On special mats. I have behind me a special mat. It's called the tepo. And um, and they dance on the waters, um, in boats. And because of that, they have very, very, um, refined movements so that they can dance with clarity despite the movement of the ocean. So in doing so, their gestures are very refined and very detailed, and we need to warm up our hands to do those gestures.

[18:39] So let's start off by taking the fingers. You're going to flex by grabbing the first four fingers and pulling it back. Okay? And you're going to feel a nice stretch here in your forearm, and that's natural and healthy. We all don't normally put our hands like this, and now you're going to really extend that elbow so that you have that full extension. Okay? That's our first stretch.

[19:09] Hold that and now that's really good. Let's do the other side. Same thing. Grabbing the first four fingers and you're going to go ahead and flex, extend that elbow and get that stretch. A

quality of Pangalay is that they really speak with their hands. They can create, um, figures and, um, they can mimic animal movements with the hands and fingers. So we want those fingers to be really stretched out. Okay. So everybody just flex those hands. Good. Extend those elbows. That's real key. You want to feel the energy in those hands. Good. I'm going to walk back. Let's stretch the fingers. So what I'm going to do is I'm going to pretend I'm grabbing marbles, I'm grabbing them as a roll up my chest, and then I'm throwing them out and watch how I throw them out. I grabbed them all the way to my knuckles and then I extend and throw them out. So once again, I'm rolling those marbles up. I grab them. And I extend those fingers and throw them out. Let's do three more. Inhale and exhale. Inhale, exhale. Last one. Inhale and exhale, and then want you to pause right there and look at those thinkers. That is how we do our hands for Pangalay. Okay. Fingers, fully extended. The wrist flexed. Okay. Now let's do a movement called Niliburan, which is a rotation of the wrist rotation of the wrist. Rotation of the wrist.

[21:05] Okay, notice how isolating the movement to my wrist, so which means I am not moving my elbows to rotate. I'd rather just keeping the movement small, minimal just to the wrist and kind of like you're winding that hand around and you've got this motor in your wrist that just keeps winding around. Then we can reverse it. So reverse push it forward. Okay. We want to remember those rotations niliburan because we use that all throughout Pangalay okay.

[21:51] Now let's go into more of our stance. Pangalay really works the legs, and like I said, because it's done, it was practiced on boats and fluvial? Festivals as well as on land and rituals. Um, the body, the lower part of the body has to be strong and stable, and there's no better way to do that than with plies. Tita Ligaya's book, she calls pinatigok?, which is this forward bend of the torso. I have a long extended spine. Tailbone is extended out and I'm bent forward. This is very good for our back. Let's stand tall. Inhale. Exhale, shhh the lower you go, the more beautiful the Pangalay postures become. Okay. But just go down as low as you can. Let's do five. One . And you'll notice I'm inhaling. Two. And then exhaling. (scrambled sound) That's because you want that breath to be healthy and moving throughout our body. Two more. Last one. Good.

[23:11] So that rise and fall of those legs mimics something that is out there in the seas, right? It's the waves. So one of the trademarks of Pangalay is a constant rise and fall of the waves, and you'll see that in the movement. So we're going to maintain that throughout our practice. Also, I want to focus on breath. In a class with Tita Ligaya we're not going to use counts. There's no counts at all, period. Unless there's group choreography where we have to be synchronized. Well, we're going to use breath because that's. What will bring us together, breathing together, and we all already, all do it, but when we have our breath all moving together, there's something, not only spiritual about it, but there's just something beautiful about us moving together simply by knowing and breathing together.

[24:05] Okay, so we're going to inhale and exhale. We're going to add the niliburan with the hands. Inhale. And exhale. We're going to do that position with the body pinakdok? Inhale,

exhale, inhale. The lower you can go, the more beautifully aesthetic that is. One more. Inhale and exhale. Hold it. Strengthen those legs. Hold it for three, two. One. Good coming up with control. So we've learned arms, the rotations, um, nili Buddha. We learned the stance. We've talked about breath, and we've talked about imagery of the sea, the waves, where the stance is highly inspired from. So let's go ahead and let's start with our first basic.

[25:04] It's called Nilimbayan. So nilimbayan means to sway either forward or back side to side, and usually refers to the gestures of the body with the hands and arms. Okay. Specifically, we're going to do something called nilimbaya walu, which means the swaying of eight or in Tita Ligaya's term when she teaches it, the figure of eight. Okay, so the best way I can explain this fundamental fundamental Pangalay movement is first, let's do it up right. You're going to reach one hand up leading with the wrist, and like you're going to be wiping a mirror. You're going to rotate that wrist, and I want to see that rotation and it takes time to see that rotation. And then you're going to go ahead and wipe it down. Good. Let's do it with the left hand. So we're going to leave with the wrist. Again, let's add the breath. Inhale and rotate, and exhale. I'm taking my time because Pangalay is all about taking your time to show the beauty of the gestures and the postures.

[26:23] So I'm alternating right and left. Okay. Inhale. As I go up. Exhale as I go down again, this is called nilimbaya walu. Inhale and exhale, and the reason why it's called the figure eight is because you are making an eight. With that hand you're tracing an eight. It goes forward and then it goes back. Again, I'm going up, I'm making that top of the eighth and then I'm going back and drawing the bottom part of the eight. Now this gets really complex because I have to move right and left. So for today, if you want to just move the front hand first and then rest the hand in the back, that's okay. But for those of you that even want to move continuously, by all means, let's try it. It takes a lot of coordination. So once again, this is nilimbayan walu, okay.

[27:32] So we're going to add that with our walking that's going to begin the dance, and it's called kapo kapo, which is a movement that imitates wading in the water. So if you have water up to your knees or hips, you're going to be taking those careful steps to make sure that the water does not knock you over. Okay, so we're going to be using, that step while we do our nilimbayan walu. Figure eight. Now there's a very distinct way that Amilbangsa does the nilimbayan walu. We use the right hand and the right leg at the same time? You'll see different types of styles. Some will do the opposite, right handed, left leg, but for the, I know the Amilbangsa method I'm teaching you, it's right leg and right hand at the same time. So I'll start back here. Now we're going to go together with breaths?, so breathe with me. I'm not going to count. We're going to start with the inhale on the up. Exhales going down. Inhale up. Okay. Take that step. Exhale, come down.

Good. Inhale up. Same hand, same leg. Exhale down. Now where do we look? We're going to look and follow our hands. Exhale down. Again, inhale, exhale down. One more on each side. Inhale...exhale. The lower you go, the more challenging, the more it looks amazing because

you're really showing that skill [and] strength in the legs. Okay. And once you do the nilimbayan walu, to take your eight. Tita Ligaya said you're dancing Pangalay.

[29:27] So let's go ahead and do it with music. The music for Pangalay is usually accompanied by a Kulintangan ensemble. Which are the graduated gongs of eight, along with the agongs, the gandang, the double headed drum. As well as the tambul, which is a snare drum. And so we'll be doing, we'll be dancing about nilimbayan walu with some music. Let's try it. I'm not doing counts. Breathe with me. Here we go.

[31:05] A lot of work, right? In my opinion, when you move slower, your body has to have great control of its muscles, and it's a lot more challenging. So you can be doing these movements slow and smoothly, but you're sweating from it. So imagine if you're in the hot tropical, um, humid, high humidity areas, how much effort it takes to dance this. Um, I'm going to continue now. We're going to learn another basics. So that would be the nilimbayan with kapo' kapo footwork . We're going to learn, pata'ut-ta'ut. So fun word, right? Um, it is an elbow pump. Think a lot of times, um, I see shoulder pumps, but rather it's much more subtle. I'm gonna use my right hand. It is an elbow pump, the elbow bends, and it extends up. Because I want to get that full extension again and it's flexed. Full extension. Good. So the movement actually comes from the elbow. It doesn't come from the shoulder. The shoulder would be like this. Right? So that's what you're looking for when we're doing the patabut ta. It could be done on both hands. Both arms.

It could be done one-sided. The other side. Okay, so let's try it. So let's do, just for the sake of being together and synchronize, let's do, um, an eight count of it. Okay.

[32:54] So here we go. Single arm. And one. Two, three, four, five, six. If your elbow hurts then it's working. Seven and Eight. Because this is not an easy move, alright. And it shouldn't be a loose move, you know? It's not. Or you know, it's gotta be controlled and in that control is when you get that tension. And that tension is when you get the aesthetic of traditional Pangalay. So what type of movement can we do with this for the legs? Um, it's called an insud or a gliding motion. Tita Ligaya likens it to the crop, the crawling motion of a snail. So you'll see this in a lot of traditional Southeast Asian dancing. Um, which is where the ball of the feet on the heel are exchanging and alternating. So I'm going to step back so you can see it. Um, it's not a move that you want to think too much about because you're going to get lost, but you just want to be able to shift between the falls and the yields. Right. And left. I kind of think of the pac-man. It used to be a dance, right? And you want to be gliding smooth. I'm staying nice and level, so to add the pata'ut-ta'ut move with that. I would go into that position, with my pinatiduk, that forward stance of the body, and the insud, the foot work.

[34:33] So here we go. Inhale I'm up. Exhale. I go down. Inhale, up. Exhale down. I can add a turn if I pivot on the left and circle around, it's called lumigot. Okay. So it is challenging. My muscles are tensing to keep me real level and smooth and my shoulders are tensing so that I can hold it and really focus on that elbow flexibility. Okay. Um, so that is, pata'ut-ta'ut with the

footwork of insud of course, in my pinatudik stance. Now let's add the first basic movement that we did with that second one. Um, and in order to connect those two, there are things called kolek kolek, which are, um, transition movements, transition gestures, connectives. In kolek kolek, there's a lot of varieties. Um, you can even make up your own, but Tita Ligaya has outlined eight of them that she likes to use in her movement choreography. Um, so kolek lokek could be as simple as what we just did with our wrists turning called nily Buddha. So having those hands. flex internally rotating and opening those hands. This is a trademark Pangalay movements. Really beautiful and I'm going to slip up and again, scoop internally and watch that open and blossom forth.

[36:26] Okay? So that's the connective we're going to use today. Niliburan. So connecting the basic one movement: nilimbayan walu with the pata'ut-ta'ut. We're going to do the connective kolek kolek called niliburan. All right, so I know, don't worry about the terms for now. Focus more on the aesthetics so that you understand how it feels to the body. So here we go. I'm going to do it with breaths. No counts. Here we go. Let's do four of the nilimbayan walu into the connective. And then, pata'ut-ta'ut I'm going to go into a turn as well, and then we'll relax. Alright, here we go.

[38:11] Okay, so again that was all of the basics with the breath being controlled, the movements and connecting them with those kolek kolek movements. The nilimbayan. All right, so we're running out of time here. So we want to say that Pangalay is really a dance for, um, everybody. Young and old. It's also practiced by men and women who do the same movements. Um, some movements are a lot more common. For females, some for men. And there's definitely also other gender that can be dancing Pangalay. There's a dance specifically done by, um, transgender people. So it's a, it's a dance that is very encompassing of the community and represents the entire community. Um, and that's one of the things that make it so beautiful. Um, I wanted to do some of the movements for the gentlemen that are a little bit different. Um, they do have a little bit more of an aggressive stance and they also use, um, different footwork as well. So they do stomp and in doing the stomp, it kind of accents the positions that they're doing. So the stomps are called tindak, and a male stance can be a lot more open. You're in this open position with the legs. Okay? I got one arm back and I can stomp and tap with my foot to accent the movement.

[39:47] I'm using my nilimbayan, the rotation of the wrist and I can add shoulders. The shoulders give it a little bit more style, and that is called the kigkig. Okay. So in such dances such as Pangalay Ha Agong you will see the female dancing aloof. Minding her own business. Beautifully on the agong while the gentleman is trying to court her and through those gestures, such as stomping, tindak, and using his shoulders kigkig, he's trying to get that woman's attention.

[40:27] So once again, let's do some of the male gestures. So you're here in a wider stance. I'm stopping. I can also wiggle. My shoulders could kick. And my eyes, my gaze, is focused on getting the attention. Okay, so those are some variations for the male dancers. Um, let's see. Let's do it with music. Since we haven't heard so much music yet. I'm going to actually play Tungkil which is the name of the musical piece. Tungkil this played for all types of Pangalay dancing, um, for the Sama/Tausug people, Jama Mapun and the Bajau which are the people where this dance came from. So let's play Tungkil and we'll do our basics I and II, adding those connectives and I'll add some of the gestures of the men.

[41:55] Breath...inhale up, exhale down. Remember go low...show kill and strength...(follow your path?)

[42:53] The male gestures

[43:06] So we're running out of time, but I wanted to say that, um. Um, thank you for joining me in terms of learning. Pangalay is usually taught, um, in the traditional sense of copying what your teacher does. Um, there's, um, in, in our Western world, we're so used to using counts and it does make it very convenient, but when learning with Tita Ligaya she liked to teach it the traditional way. Whereas she would dance and you would copy her whatever she would do, and you would save your questions till the very end and ask about the details. So I think now that we are at the tail end of this, we can take some questions about what you guys just learned, and I hope you guys learned something that inspires you to continue to grow and learn more about pangalay. It's a great book that Tita Ligaya has released. I don't think it's out in the US yet, but it will be soon. Let's take some questions. [end at 44:13]

Q&A Portion

[44:18] Maria: Yes. Hi everybody. Uh, that was great. Thank you so much, Peter. Um, you know, round of applause. Um, if you can send some claps, chat, then some claps. In the chat. Fiji said, Oh, thank you for the clap. Um, could you send maybe spelling of the names of the movements?

[44:55] Peter: Yeah, we can relate that. Um, definitely I can put the names of those movements. I don't know. Um, maybe I can put them into chat. Is that possible?

[45:08] Maria: Yes.

[45:17] Maria: I saw a question about your pants.

[45:29] Peter: Yeah I saw that. Yeah I saw that. They're called sawal. Well there's different types. Sawwal kantiu. I know, I think I heard a comment where they're called Thai pants, but really they are, you know, all over the world. They're not just from Thailand. The Philippines have them. Indonesians wear them as well. Um. So it's a style of pant that I think is ingenious because it serves every single waistline out there.

[45:58] Um, which is important because, you know, you never know where we're going to be. We want to fit into our pants always. So they're called sawwal. They're very adjustable and they should be worn about the ankles because, um, traditionally, uh, they would walk along their boats and in very narrow bamboo bridges from their huts. So, um, they needed to make sure that, you know, they're not going to be tripping. So if you were to wear the pants, uh, they should be worn above the, um, the, the heel and the, I mean, the ankle and they're called Sawwal. S-A-W-W-A-L. Sawwal.

[46:44] I'm going to put here the movement that we did with the shoulder, the elbow pump, and then I'm going to write the footwork that we did. So it is the gliding step that mimics a snail. Also I'll talk about the one, two other movements that we did, which is the Kolek kolek. Which are the connectives. And the rotation of the wrist, nilimbayan.

[48:10] So really one more thing I wanted to say is, um, that, uh, Malaya the dance group that I artistically direct was set to do a show this year. We're really fortunate that we were, [...bad .sound] on Pangalay. The first, I think, that's been done here in America. We were very fortunate to be supported by some arts agencies. Unfortunately, with the issue of Covid-19, that's going to be postponed but "abangan," please wait next year. As soon as we're capable of doing it and there's public trust in our health and safety, we will continue that. Um, but besides that, these workshops are great because it gets. The Pangalay dance style, the traditional Pangalay dance style out there. Now you may see a lot of different types of more evolved stage different Pangalay versions, and those are definitely types of Pangalay that have evolved. Um, for the stage done by, um, various dance groups in the Philippines. Um, but this style that we learned is definitely a little bit more, um, a lot more based on the traditional form of movement, although it's also changed and evolved. It's been refined so that it could be codified. Um, and so that's why it's called the Amilbangsa instructional method of Pangalay.

[49:35] Maria: We have some questions here. Jay Seco asked what's the difference between sinalayan and nilimbayan walu?

[49:49] Peter: Great question, Jay, because I had the same confusion between singilayan and nimbalayanwalu. Singilayan according to Tita Ligaya is actually stays in front?, and the movement is actually more like this. And she said she likens it to more of a warmup. It's still the figure eight according to her, but it is usually how somebody would begin a movement entering the stage and it stays in the front. The difference between singilayan and nimbalayanwalu is that in nimbalayan, you go forward and back. Yes, so I had that very same question and that's why

you'll see, um, dances called lumbay-lumbay from the area because it refers to that movement, um, of wading forward and back. Whereas singilayan is more of a, um, a warmup she [Ligaya] refers to it like a warmup and it stays in front and it says that in her book that that movement stays in front of the body rather than nimbayanan which goes forward and back behind, side to side.

[51:02] Mary: We have a question related to that book. Christine Savella asks what is the name and author of the book you've held up?

[51:11] Oh, yes, I can share that with you. The book is called Pangalay dance. The Amilbangsa instruction method. It's a cute handbook. She did this on purpose cause she wanted people to be able to access it and be part of it from, you know, students to teachers. Um, it's only available in the Philippines right now. I don't know if it's available here in America yet. Um, we do plan to, um, have these available when we do our show so that people can access the information. It is again called Pangalay dance: The Amilbangsa instruction method by Ligaya Amilbangsa and it was just printed. What year is it? I was down... yeah 2019. I just got my copy last year while I was in the Philippines, so hopefully they're going to be available soon.

[52:15] I see a question from Jorge Betancourt. Compared to Tausug Pangalay commonly seen in dance troupes. Where does _____ follow? How do we keep the traditional style and adapt it for stage?

[52:25] So, you know, one thing Tita Ligaya is a strong proponent for is that there's this family of movement in the Southern Philippines and the archipelago Igal Pamansak of the Yakan Igal, is Bajau, Sama, and Pangalay is more the term used by Tausug. She refers to this as a family of movements, um, that share the same roots. Um, and because of that, um, you will hear the different, um, ethno-linguistic groups refer to the dance, um, by the name that they use in their, um, language. So Pangalay for the Tausug, the Sama Bajau, Igal, mag Igal and the Yakan they will use Pamansak. Um, but it comes from the same family of Pangalay. Um, and, um, so I hope that answers.

[53:14] How do we keep the traditional style and adapt it for stage? Um, good question. I had had that, um, in my head, in my mind since I was, you know, learning the dance and I think I, I, for me, I liked to compartmentalize. Like I know, okay, this is, Pangalay that I learned when I was doing traditional or when I was doing, um, _____ hand style or this is a Pangalay ha agong that I was learning when I was learning the Ramona Obusan folkloric style. This is Pangalay that I learned from Tita Ligaya Amilbangsa style. So I compartmentalize and it's important to talk about your lineage where you learn these because, um, it tells a lot to the audience. Um, and that knowledge has to be passed on. It's something that we don't do often in the Philippine dance world, but our lineage of where we learn our Pangalay is important. Um, so

that's how I keep the traditional style and, um, I'm able to, um, compartmentalize it between the different types I make.

[54:09] How do I stage it is another good question. Um, I try to leave it as traditional as I can if I could. Um, except for what's needed for, you know, stages, um, um, demands such as entrances, exits. Um, you know, um, formations. Um, but definitely the gestures themselves, I think are already breathtaking that I don't need to make them any more fancy. Because for me, when I first saw Pangalay done by Tita Ligaya it took my breath away. I cried because there was nothing like it. Um, compared to what I had learned before from other styles, there's just nothing like the traditional pangalay. When I did my research and went to Tawi-Tawi along with my friend, Dr. Bernard Ellorin, and, uh, we, it was breathtaking to see, again, the traditional Pangalay done by the dancers from the Tambuli dance group. [Sakinur-Ain Delasas](#) who was. Former director there. [Sakinur-Ain Delasas](#), their styles are so gorgeous in their quote unquote raw state. But to me, they're already so refined because they've been doing this their whole lives. So, um, that's my opinion for adapting onstage, keep it as it is, and um, adapt to the demands of, you know, what's required in terms of formations and entrances, but keep the fundamental gestures, the postures there, because they are so complex already.

[55:37] Maria: Can you see the QA?

[55:40] Yeah, I could see it. Thank you guys. Thank you for joining me. I think we have like five more minutes. Yeah.

[55:49] Maria: So there's one question by Noel Mari and _____. If we were interested in furthering our knowledge or practice in Philippine dance and music, could you suggest sources or ____ we could utilize.

[56:03] Peter: Um, yes, and I think it's, it's a challenge because we don't have the resources here to just go and do research, right? But there are good videos on YouTube that you can model yourself after in terms of if you want to learn traditional pangalay. And there are also good models if you want to do more stage styles of pangalay. If you look up videos by Ligaya Amilbangsa, I think there's one that was recorded when she was here in San Diego. My good friend of mine, um, dancing Linggisan. Just put Ligaya Amilbangsa Linggisan. You should be able to find a good resource for that dance, which mimics gulls in the Southern Philippines. There, um. Very interesting history in that dance itself. Um, and you'll also see pakiring which is a more modernized style of dancing. It's done to more electronic music and positions are now more upright and there's more swing at the hips. That's obviously a more evolved one. You'll be able to distinguish that now that you've seen this style that I've just shared with you. Um, and that's again, that's the importance of why we have these. So you can see how they've evolved. Tita Ligaya was definitely able to preserve this style of movement before it evolved to what it is today and, um, and maintain it, uh, through, you know, her books and her classes. So YouTube.

[57:25] Peter: Malaya itself, we do pangalay workshops in our studio. Um, hopefully we'll be doing some more on Zoom. So I recommend that you like us on Facebook or Instagram, Malaya Dance Co. Or our website, Malayadance.org for some information. You'll see pictures there of costuming. Um, and we'll update you if we offer more, um, virtual pangalay dance classes in the Amilbangsa method.

[58:03] Peter: Do we have one more time for one more question? I know they're popping up now. (Reading question:) "You said that one of the moves of a man was more for the man for courting the woman. Is this dance for the courting between the man and the woman where _____ know how to dance this dance."

[58:23] Peter: Um. Um, yes, in Pangalay __agong the woman, um, it's very nonchalant. Because culturally, courting is not in the manner that we would do it here in the West. Um, she will keep her, um, her modesty and her focus on her movements while the man does these gestures to get her attention.[reading] Is this stance to show the courting between _____? Yes. it's definitely, you know, you can feel the sexual energy in it. When I've seen these, um, where this dance. (reading comment:) Virginia said that people know how to dance this dance. Most definitely. I mean, it's even been brought over to other parts of Southeast Asia where Sama Bajau have migrated to such as Malaysia. Um, in Saba you will see them dance the Pangalay Ha Agong. So it's definitely a traditional dance that they do, um, that displays courtship and, um, it is, um, you know, um, very well alive to this day. Pangalay is definitely alive. Be it evolved in its modern ways now. I think that's all we have. I know it's almost three o'clock.

[01:00:40] Peter: I agree with you. Pangalay took my breath away _____ in the traditional style and I'm so happy that we are waking up to this because it really shows our relationships with Southeast Asians. We have such deep root with the cultures in Southeast Asia more so than any other culture. Pangalay is definitely the link to that. And it's been, I guess where Malaya's work here in America as well as other dance companies here to present how pangalay is really something that is a cultural treasure for Filipinos around the world. Magsukul. Which is the way of saying thank you for this people of Sulu. Magsukul to everybody. I am so blessed and to, um, to be able to share this, and thank you for, um, for taking this time to join us. It's an honor to really share this with all of you. [end at 1:01:43]

Transcribed 5/17/20 by Alfredo Rivera

Edited 6/7/2020 by Eleanor Lipat-Chesler